#12

35 Plates

THE PLANS, ELEVATIONS, AND SECTIONS;

Chimney-Pieces, and Cielings of HOUGHTON in NORFOLK;

Built by the Rt. Honourable

Sr. ROBERT WALPOLE;

First Lord Commissioner of the Treasury,

Chancellor of the Exchequer; and

Knt. of the Most Noble Order of the Garter.

Who was for his great Merit created Earl of Orford &c.

The whole Designed by THOMAS RIPLEY Esqr.

Delinated by ISAAC WARE and WILLIAM KENT Esqrs

And most elegantly engrav'd by the Ingenious Mr. FOURDRINIER.

With a Description of the House and of the Elegant Collection of Pictures.

LONDON.

Sold by C. FOURDRINIER at the Corner of CRAGGS COURT Charing Cross
Mr. Lewis in Russel Street — Covent Garden, Messrs. Piers & Webley Holbourn

MDCCLX

NIHIL *opus est mihi, Lector, ambitiosé hic multis describere Domum* WALPOLIANAM, *quæ est* Hougtoniæ. *Præsertim cùm jam pateat omnibus visenda, in his Tabellis, cum Elevationibus suis & Sectionibus, accuratè delineata. Nisi fortè id scire gestiat harum rerum curiosior, quantum Temporis spatium Perficiendo Operi sit impensum. Annus nunc agi incipit Æræ Christianæ* MDCCXXXV. *quo tempore nullum facilé partem reperias, sive exteriùs Structuram spectes, sive interiùs Ornatum, ubi ultimam Artificis manum desideres. Tempus autem Fundationis, suis ipse Verbis loquatur* Lapis, *qui primus ritè positus est in Angulo versus Austrum Orientali.*

Hic me posuit
ROBERTUS ille WALPOLE,
Quem tu non nescies, Posteritas;
Fundamen ut essem Domus
In Agro Natali extruendæ,
24° die Maii, A. D. MDCCXXII.

Faxit Deus,
Postquam maturus ævi Dominus
Diu lætatus fuerit, absolutâ
Incolumem tueantur incolumes,
Ad summam diem,
Et Nati Natorum, & qui nascentur ab Illis.

DESCRIPTION

Of the most MAGNIFICENT SEAT of HOUGHTON-HALL, in *Norfolk*,

BUILT BY

Sir *ROBERT WALPOLE*, EARL of ORFORD;

Designed by THOMAS RIPLEY, Esq;

With a DESCRIPTION of the Elegant Collection of PICTURES, and the Measures of them.

THE common Approach to the House is by the South-end Door, over which is Engraved this Inscription:

ROBERTUS WALPOLE
HAS ÆDES
ANNO S. MDCCXXII.
INCHOAVIT,
ANNO MDCCXXXV.
PERFECIT.

On the Right-hand you enter a small BREAKFAST ROOM.

OVER the Chimney is a very good Picture of Hounds, by *Wooton*.

A Concert of Birds, by *Mario di Fiori*; a very uncommon Picture, for he seldom painted any thing but Flowers; it belong'd to *Gibbins* the Carver, ~~and is four Feet seven Inches~~ high, by seven Feet nine and a quarter wide.

The Prodigal Son returning to his Father; a very dark Picture, by *Pordenone*, the Architecture and Landscape very good. It is five Feet five Inches high, by eight Feet eleven and half wide. This Picture belong'd to *George Villiers*, the great Duke of *Buckingham*.

A Horse's Head, a fine Sketch, by *Vandyke*.

A Grey-Hound's Head, by old *Wyck*, who was *Wooton*'s Master.

Sir *Edward Walpole*, Grand-Father to Sir *Robert Walpole*. He was made a Knight of the Bath at the Coronation of King *Charles* the Second, and made a great Figure in Parliament. Once on a very warm Dispute in the House, he propos'd an Expedient, to which both Parties immediately concurred: *Waller* the Poet moved that he might be sent to the Tower, for not having composed the Heats sooner, when he had it in his Power. He married *Susan*, Daughter to Sir *Robert Crane*, on whose Death he wrote these Verses in his Bible, which is now in the Church here:

She Lives, Reigns, Triumphs in a State of Bliss:
My Life no Life, a daily Dying is.
If Saints for Pilgrims here concerned can be,
I'm confident she now remembers me.
My Love for her not lessen'd by her Death,
I'm sure will last unto my latest Breath.

He is buried in *Houghton* Church with this plain Epitaph: "Here lies Sir *Edward Walpole*: *Cætera si quæras, narrabit fama superstes.*"

Robert Walpole, Son to Sir *Edward*, and Father to Sir *Robert Walpole*: he was Member for *Castle-Riseing*, from the first of *William* and *Mary* till his Death in 1700. His Wife was *Mary*, only Daughter to Sir *Jeffery Burwell*, by whom he had Nineteen Children.

Horatio Lord *Townshend*, Father to *Charles* Lord Viscount *Townshend*.

Mr. *Harold*, Gardener to Sir *Robert Walpole*, a Head, by *Ellis*.

The SUPPING PARLOUR.

THE Battle of *Constantine* and *Maxentius*, a Copy, by *Julio Romano*, of the famous Picture in the *Vatican*, which he executed after a Design of *Raphael*. It is four Feet eight Inches and half high, by nine Feet seven and a quarter wide.

Over the Chimney, *Horace Walpole*, Brother to Sir *Robert Walpole*. He was Ambassador in *France* and *Holland*, Cofferer of the Houshold, and lastly one of the Tellers of the Exchequer. Three Quarters Length, by *Richardson*.

Sir *Robert Walpole*, when Secretary at War to Queen *Anne*. Three Quarters, by *Jervase*.

Catharine Lady *Walpole*, his first Wife; Ditto.

Sir *Charles Turner*, one of the Lords of the Treasury. He married to his first Wife, *Mary*, eldest Sister to Sir *Robert Walpole*. Three Quarters, by *Richardson*.

Charles Lord Viscount *Townshend*, Secretary of State to King *George* the First and Second. Three Quarters, by Sir *Godfrey Kneller*.

Dorothy, his second Wife, and second Sister to Sir *Robert Walpole*. Three Quarters, by *Jervase*.

Anne Walpole, Aunt to Sir *Robert Walpole* (a Head.) She was Wife to Mr. *Spelman* of *Narborough* in *Norfolk*.

Dorothy Walpole, Ditto (died unmarried.)

Mary Walpole, Ditto, married to *John Wilson*, Esq; of *Leicestershire*.

Elizabeth Walpole, Ditto, second Wife to *James Hoft*, Esq; of *Sandringham* in *Norfolk*.

The Hunting Hall.

SUSANNAH and the two Elders, by *Rubens*; five Feet eleven Inches and half high, by seven Feet eight Inches and a quarter wide.

A Hunting Piece. Sir *Robert Walpole* is in Green; Colonel *Charles Churchill* in the Middle; and Mr. *Thomas Turner* on one Side. By *Wooton*, six Feet ten Inches high, by eight Feet five wide.

The Coffee-Room.

OVER the Chimney a Landscape with Figures dancing, by *Swanivelt*, two Feet three Inches high, by three Feet three wide.

Jupiter and *Europa*, after *Guido*, by *Pietro da Pietris*; four Feet ten Inches high, by six Feet two wide.

Galatea, by *Zimeni*; four Feet ten Inches high, by six Feet two wide.

Horatio Walpole, Uncle to Sir *Robert Walpole*. He married Lady *Anne Osborn*, Daughter of *Thomas* the first Duke of *Leeds*, and Widow of *Robert Coke*, Esq; of *Holkam* in *Norfolk*, Grandfather to the late Earl of *Leicester*. Three Quarters.

Galfridus Walpole, younger Brother to Sir *Robert*, and one of the General Post-Masters. He was Captain of the *Lion* in Queen *Anne*'s Wars, and was attacked by five *French* Ships on the Coast of *Italy* against three *English*, two of which deserted him, but his own he brought off, after fighting bravely and having his Arm shot off.

Returning thro' the *Arcade*, you ascend the Great Stair-Case, which is painted in *Chiaro Oscuro*, by *Kent*. In the middle four *Doric* Pillars rise and support a fine Cast in Bronze of the Gladiator, by *John* of *Boulogne*, which was a Present to Sir *Robert* from *Thomas* Earl of *Pembroke*.

The Common Parlour.

THIS Room is thirty Feet long by twenty-one broad. Over the Chimney is some fine Pear-tree Carving, by *Gibbins*, and in the middle of it hangs a Portrait of him by Sir *Godfrey Kneller*. It is a Master-piece and equal to any of *Vandyke*'s. Three Quarters.

King *William*, an exceeding fine Sketch by Sir *Godfrey*, for the large Equestrian Picture which he afterwards executed very ill at *Hampton-Court*, and with several Alterations. Four Feet three Inches high, by three Feet six wide*.

King *George* the First, a Companion to the former, but finished. The Figure is by Sir *Godfrey*, which he took from the King at *Guilford* Horse-Race. The Horse is new painted by *Wooton*.

A Stud of Horses by *Wovermans*; two Feet one Inch and three quarters high, by two Feet nine wide.

Venus Bathing, and *Cupids* with a Carr, in a Landscape, by *Andrea Sacchi*; one Foot ten Inches and half high, by two Feet six Inches wide. It was Lord *Halifax*'s.

A Holy Family by *Raphael da Reggio*, a Scholar of *Zucchero*; two Feet two Inches and three quarters high, by one Foot and a quarter wide.

* Mrs. *Barry* and another Actress sat for the Two Emblematic Figures, on the Fore-Ground, in the great Picture.

A fine Picture of Architecture, in Perspective, by *Steenwyck*, one Foot nine Inches high, by two Feet eight wide.

A Cook's Shop, by *Tenires*. It is in his very best Manner. There are several Figures; in particular his own, in a Hawking Habit, with Spaniels; and in the Middle an old Blind Fisherman, finely painted. Five Feet six Inches and three quarters high, by seven Feet seven and three quarters wide.

Another Cook's Shop, by *Martin de Vos*, who was *Snyders*'s Master, and in this Picture has excell'd any Thing done by his Scholar. It is as large as Nature. There is a Greyhound snarling at a Cat, in a most masterly Manner. Five Feet eight Inches high, by seven Feet ten and half wide.

A *Bacchanalian*, by *Rubens*. It is not a very pleasant Picture, but the Flesh of the *Silenus* and the Female Satyrs are highly colour'd. There is a small Design for this Picture revers'd, in the Great Duke's Tribune at *Florence*. Two Feet eleven Inches and three quarters high, by three Feet six wide.

The Nativity, by *Carlo Cignani*. The Thought of this Picture is borrow'd (as it has often been by other Painters) from the famous *Notte* of *Correggio* at *Modena*, where all the Light of the Picture flows from the Child. Three Feet seven Inches and half high, by two Feet ten and half wide.

Sir *Thomas Chaloner*, an admirable Portrait, three Quarters, by *Vandyke*. Sir *Thomas* was Governor to *Henry* Prince of *Wales*, [Vide *Strafford* Papers, Vol. I. page 490.] and in 1610 appointed his Lord Chamberlain. [Vide *Sandford*'s Genealogical Tables, page 529.] He died in 1615, and was buried at *Chiswick*.*

Sir *Thomas Gresham*, the Founder of *Gresham*-College, by *Antonio More*. Two Feet six Inches and a quarter high, by two Feet and half wide.

Erasmus, by *Holbein*, a half Length, smaller than the Life.

A Friar's Head, by *Rubens*.

Francis Halls, Sir *Godfrey Kneller*'s Master, a Head by himself.

The School of *Athens*, a Copy (by *Le Brun*) of *Raphael*'s fine Picture in the *Vatican*. Three Feet two Inches high, by four Feet two and three quarters wide.

Joseph Carreras, a *Spanish* Poet, writing: He was Chaplain to *Catherine* of *Braganza*, Queen of *Charles* II. Half Length, by Sir *Godfrey Kneller*.

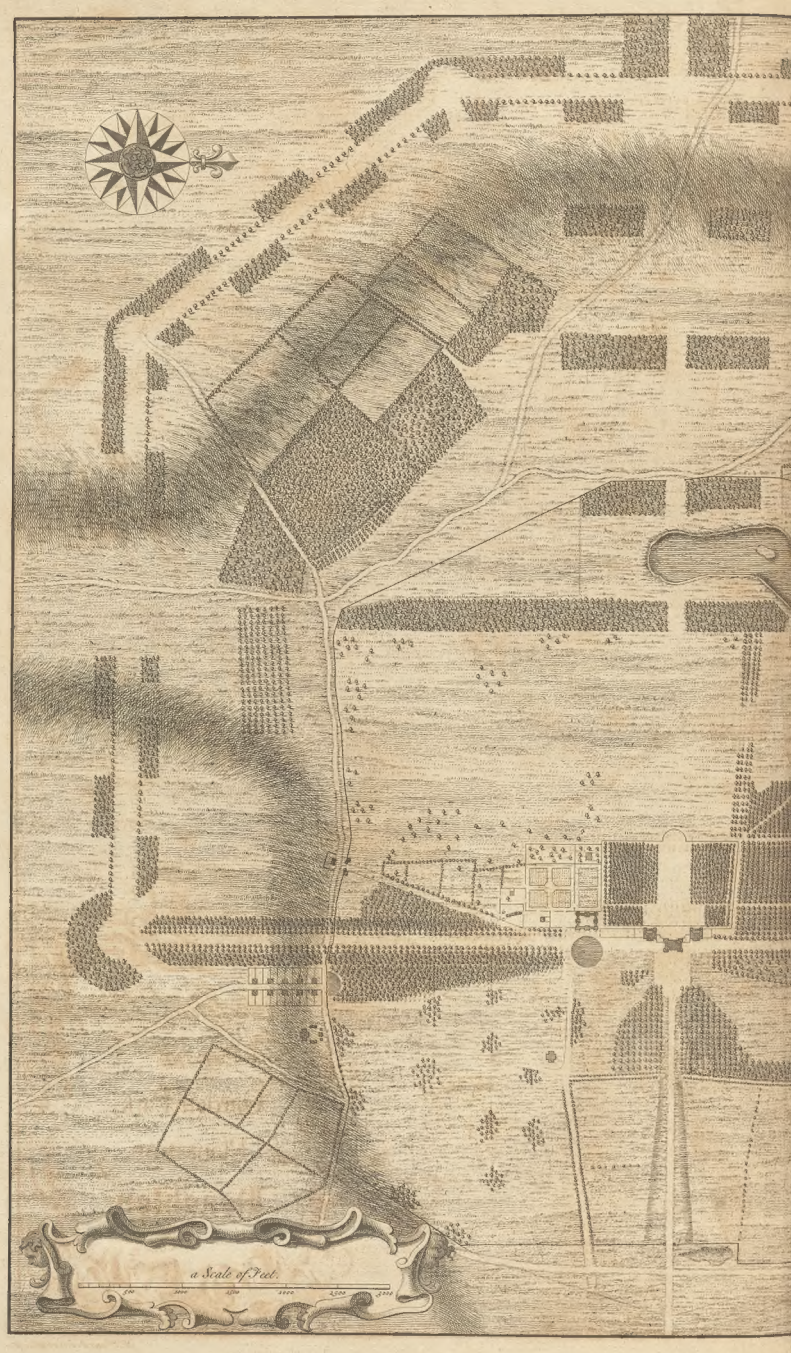
Rembrandt's Wife, half Length, by *Rembrandt*.

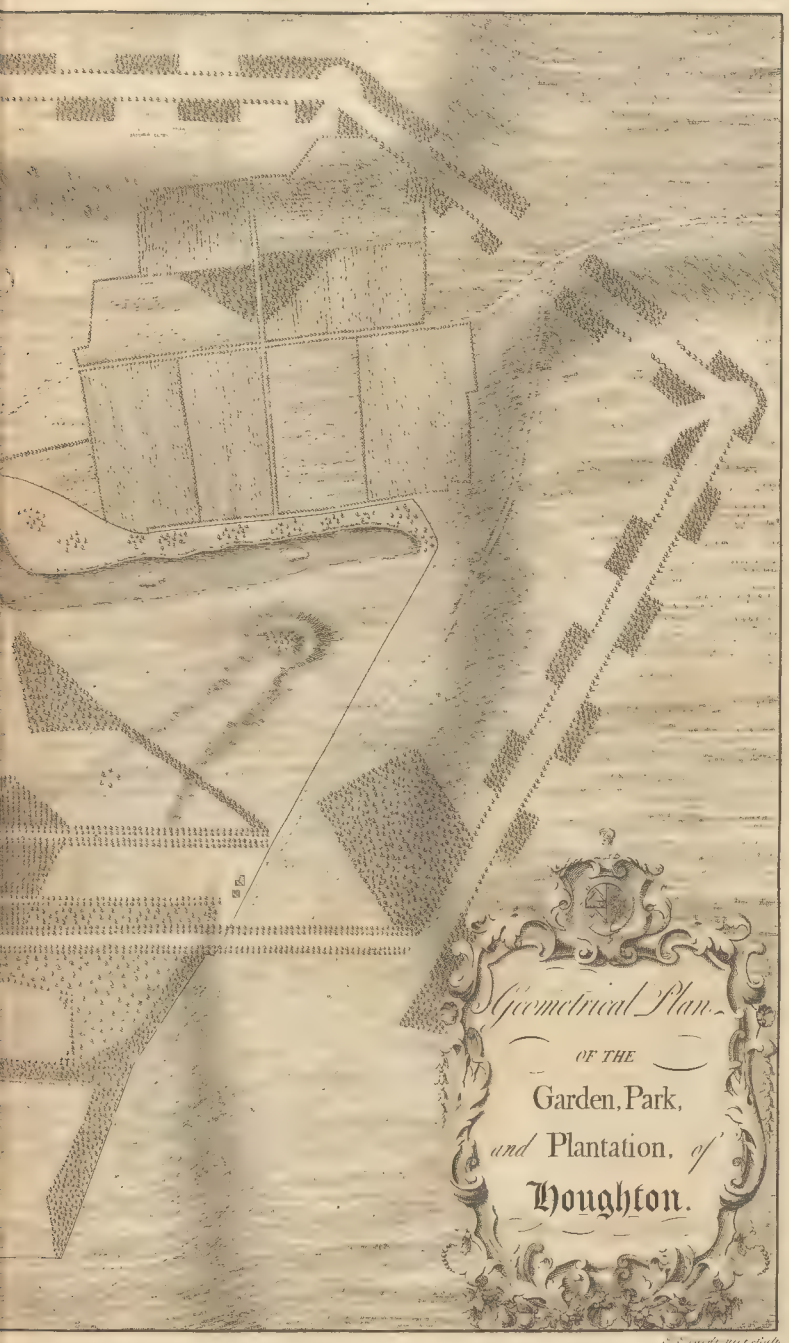
Rubens's Wife, a Head, by *Rubens*.

A Man's Head, by *Salvator Rosa*.

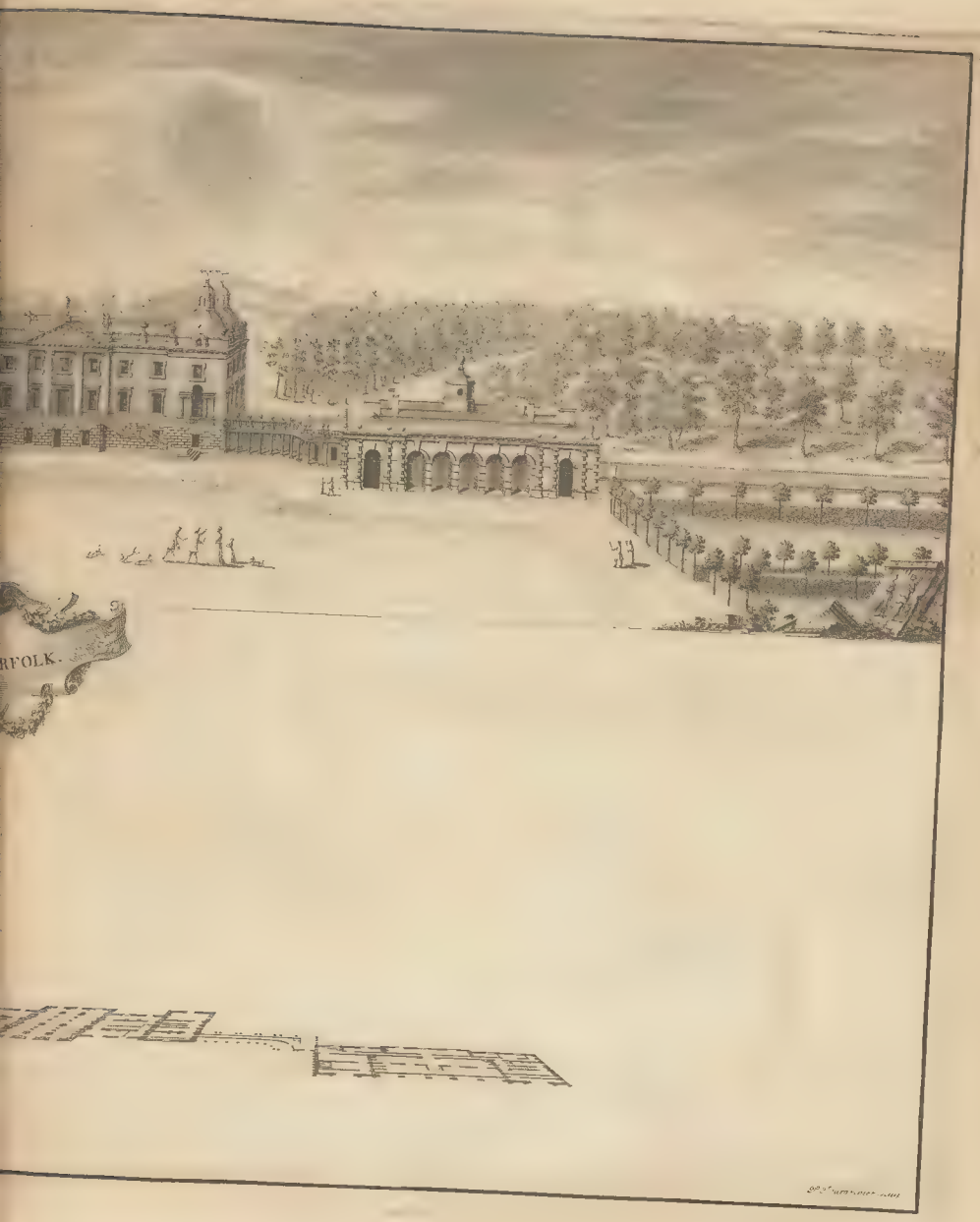
* He wrote a Treatise on the Virtue of Nitre, Printed at *London* 1584, some other Philosophic Works, and a Pastoral. He discovered the Allom-Mines at *Gisburg* in *Yorkshire* (where he had an Estate) towards the latter End of Queen *Elizabeth*'s Reign; but they being adjudged to be Mines Royal, little Benefit accrued to the Family, tho' the Long Parliament afterwards restored them to his Sons, who were from these Causes engaged on the Parliament Side; and *Thomas* and *James*, two of them, sat as Judges on King *Charles* the First. *James*, who wrote a Treatise on the *Isle of Man*, and made several Collections of Antiquities, poisoned himself with a Potion prepared by his Mistress 1660, on an Order for taking him into Custody. *Thomas*, who was one of the *Yorkshire* Members, had been a Witness against Archbishop *Laud*, and one of the Council of State, and died in Exile at *Middleburg* in *Zeland* 1661. He wrote an Answer to the *Scotch* Papers concerning the Disposal of the Person of the King; A Justification of that Answer; A true and exact Relation of finding the Tomb of *Moses* near Mount *Nebo*; And a Speech containing a Plea for Monarchy in 1659. *Thomas*, his Grandfather, was a celebrated Wit, Poet and Warrior, having served in the Expedition against *Algier* under *Charles* the Fifth, where being shipwrecked, and having swam till his Arms failed him, he caught hold on a Cable with his Teeth and saved himself. He was knighted by the Duke of *Somerset*, for his Valour, after the Battle of *Musselborough*; and by Queen *Elizabeth* sent Ambassador to the Emperor *Ferdinand* and to King *Philip* the Second, where he resided four Years, and died soon after his Return in 1565, and was buried with a sumptuous Funeral in St. *Paul*'s.

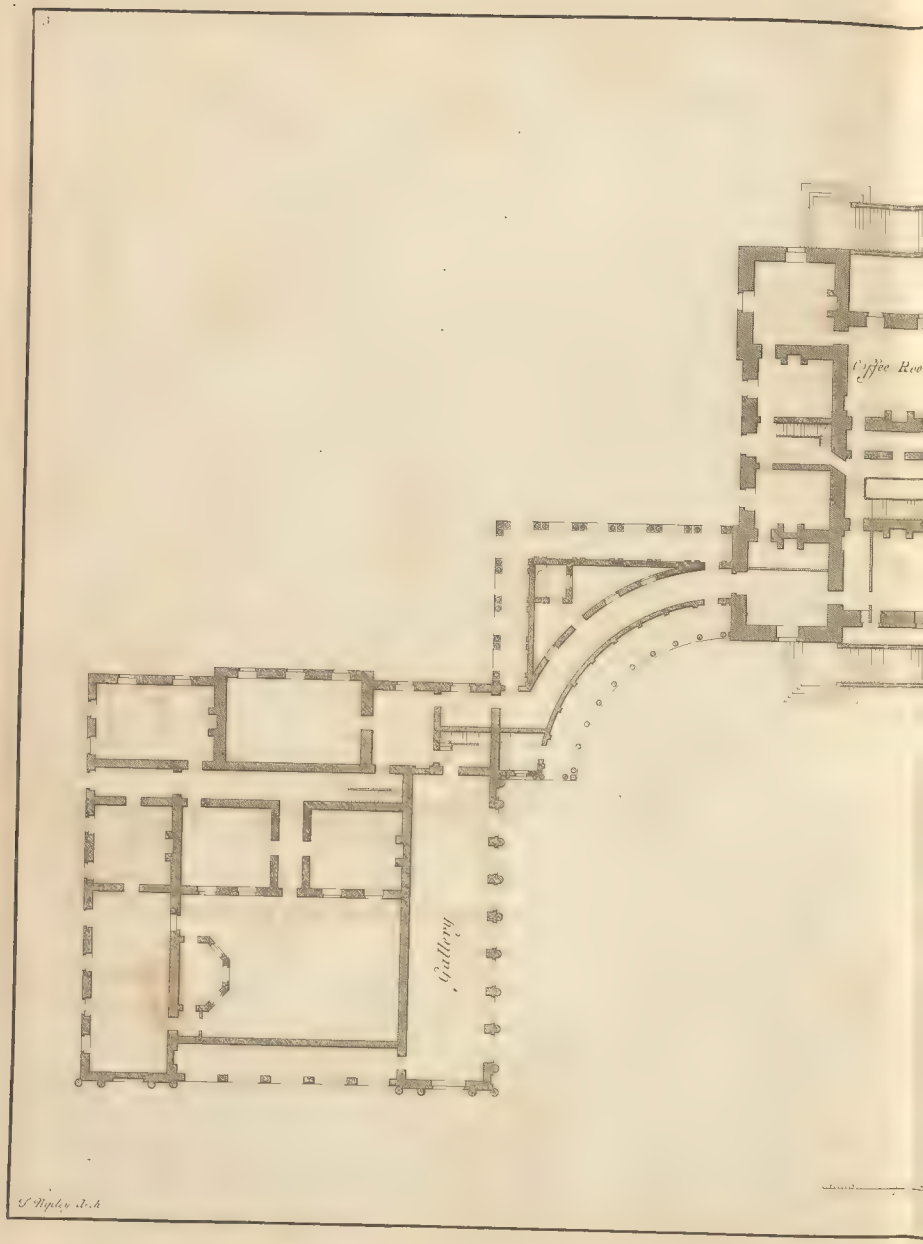
Mr.

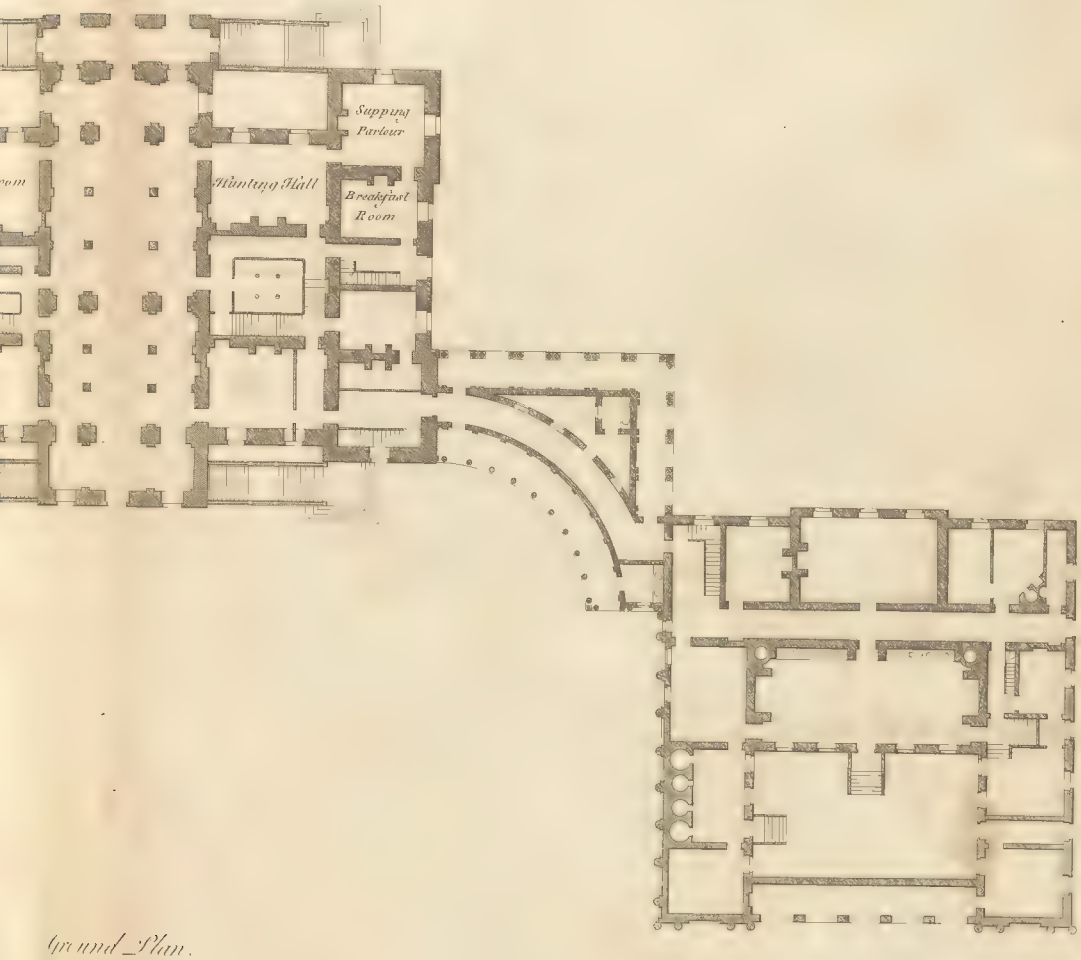

a Scale of Feet.
500
1000
1500
2000
2500
3000


Geometrical Plan
OF THE
Garden, Park,
and Plantation, of
Houghton.


West Fro
HOUGHTON in

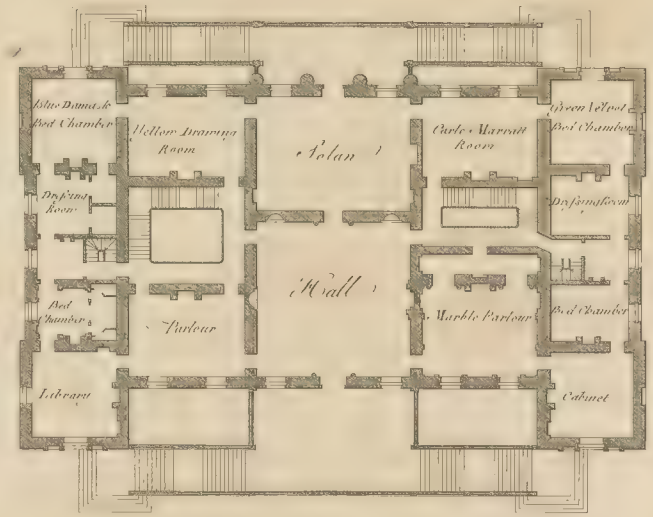

RFOLK.


Coffee Room
Gallery
S. Ripley Arch



Ground Plan.

J. Ware Delin



Plan of the Principal floor

East

J. Wrighton Sculp.

J. Ma...

Front.

Delin

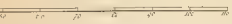
Drawn & Eng

West

T. Bryce Sc.

J. Wi

Front.



Sc. Sp. Jr.

End Front

Section of the

J. Ripley Arch

J. Mac

East Front

Peter Fourdrinier Sculp.

Mr. *Locke*, a Head, by Sir *Godfrey Kneller*.

Inigo Jones, a Head, by *Vandyke*.

Over the Door, a Daughter of Sir *Henry Lee*, three Quarters, by Sir *Peter Lely*. She was married to Mr. *Wharton*, afterwards created a Marquiſs; and was herſelf a celebrated Poteſs. *Waller* has addreſs'd a Copy of Verſes to her on the Death of Lord *Rocheſter*, whoſe great Friend and Relation ſhe was.

Over another Door, Mrs. *Jenny Deering*, Miſtreſs to the Marquiſs of *Wharton*. Theſe two came out of the *Wharton* Collection.

Over the two other Doors, two Pieces of Ruins, by *Viviano*.

The Library.

THIS Room is twenty-one Feet and half, by twenty-two and half. Over the Chimney is a whole Length, by Sir *Godfrey Kneller*, of King *George* I. in his Coronation-Robes, the only Picture for which he ever ſat in *England*.

The Little Bed-Chamber.

THIS Room is all wainſcoted with Mahogany; and the Bed, which is of painted Taffaty, ſtands in an Alcove of the ſame Wood. Over the Chimney is a half Length, by *Dahl*, of *Catharine Shorter*, firſt Wife of Sir *Robert Walpole*, and eldeſt Daughter of *John Shorter*, Eſq; of *Bybrook* in *Kent*, by *Elizabeth*, Daughter of Sir *Eraſmus Philips*, of *Picton-caſtle* in *Pembrokeſhire*. This is an extreme good Portrait.

On the other Side, a Portrait of *Maria Skerret*, ſecond Wife to Sir *Robert Walpole*, three quarters, by *Vanloo*.

The Little Dressing-Room.

A Landſcape by *Wooton*, in the Stile of *Claude Lorrain*, over the Chimney.

The Blue Damask Bed-Chamber.

IS of the ſame Dimenſions with the Library, and is hung with Tapeſtry. Over the Chimney, Sir *Robert Walpole*, afterwards Earl of Orford, Prime Miniſter to King *George* I. and to King *George* II.

Quem neque Tydites, nec Lariſſæus Achilles,
Non Anni domuere Decem.

He built this Houſe, and made all the Plantations and Waters here. A whole Length, in the Garter-Robes, by *Vanloo*.

The Drawing-Room.

IS thirty Feet by twenty-one, and hung with yellow Caffoy. The Cieling is exactly taken, except with the Alteration of the Paternal Coat for the Star and Garter, from one that was in the Dining-Room of the old Houſe, built by Sir *Edward Walpole*, Grandfather to Sir *Robert*.

Over the Chimney is a genteel Buſt of a *Madonna* in Marble, by *Camillo Ruſconi*.

Above, is Carving by *Gibbins*, gilt, and within it a fine Picture, by *Vandyke*, of two Daughters of Lord *Wharton*, out of whoſe Collection theſe came, with all the other *Vandykes* in this Room, and ſome others at Lord *Walpole*'s at the Exchequer. Five Feet four Inches high, by four Feet three wide.

The Judgment of *Paris*, by *Luca Jordano*. There is an odd Diffuſion of Light all over this Picture: The *Pallas* is a remarkable fine Figure. Eight Feet high, by ten Feet eight and a quarter wide.

A ſleeping *Bacchus*, with Nymphs, Boys, and Animals; its Companion.

King *Charles* I. a whole Length, in Armour, by *Vandyke*. By a Miſtake, both the Gauntlets are drawn for the Right-Hand. *

Henrietta Maria of *France*, his Queen, by ditto.

Archbiſhop *Laud*, the Original Portrait of him; three Quarters, by *Vandyke*. The Univerſity of *Oxford* once offered the *Wharton* Family Four Hundred Pounds for this Picture.

Philip Lord *Wharton*, three Quarters, by *Vandyke*.

Lord Chief Baron *Wandesford*, Head of the *Caſtlecomer* Family; three Quarters, ſitting, by *Vandyke*.

Lady *Wharton*, three Quarters, by Ditto.

Jane Daughter of Lord *Wenman*; Ditto. The Hands, in which *Vandyke* excelled, are remarkably fine in this Picture.

Robert Lord *Walpole*, eldeſt Son to Sir *Robert Walpole*, by *Catharine* his firſt Wife; a Head in Crayons, by *Roſalba*. He ſucceeded his Father in the Earldom, and died in 1751, being Knight of the Bath, Auditor of the Exchequer, and Maſter of the Fox-Hounds to the King.

Edward Walpole, ſecond Son to Sir *Robert Walpole*, ditto.

Horace Walpole, third Son to Sir *Robert Walpole*, ditto.

Mary Lady Viſcounteſs *Malpas*, ſecond Daughter to Sir *Robert Walpole* by his firſt Wife, and married to *George* Lord *Malpas*, Maſter of the Horſe to *Frederick* Prince of *Wales*, and Knight of the Bath; afterwards Earl of *Cholmondeley*, and Chancellor of the Dutchy of *Lancaſter*, and Lord Privy Seal. She died of a Conſumption at *Aix* in *Provence*, *Ætatis ſuæ* 29. A Profile Sketch, by *Jervaſe*.

N. B. There is no Portrait of *Catharine Walpole*, eldeſt Daughter to Sir *Robert Walpole*, who died at *Bath* of a Conſumption, *Ætatis ſuæ* 19.

Lady *Maria Walpole*, only Child to Sir *Robert Walpole*, Earl of *Orford*, by *Maria* his ſecond Wife, married to *Charles Churchill*, Eſq; in Crayons, by *Pond*.

The Salon.

IS forty Feet long, forty high, and thirty wide; the Hanging is Crimſon flower'd Velvet; the Cieling painted by *Kent*, who deſign'd all the Ornaments throughout the Houſe. The Chimney-piece is of Black and Gold Marble, of which too are the Tables.

In the broken Pediment of the Chimney ſtands a ſmall antique Buſt of a *Venus*; and over the Garden-Door is a large antique Buſt.

On the great Table is an exceeding fine Bronze of a Man and Woman, by *John* of *Boulogne*. When he had made the fine Marble Groupe of the Rape of the *Sabines* in the *Loggia* of the *Piazza del Gran Duca* at *Florence*, he was found

* When this Picture was in the *Wharton* Collection, old *Jacob Tonſon*, who had remarkably ugly Legs, was finding Fault with the two Gauntlets; Lady *Wharton* ſaid, Mr *Tonſon*, why might not one Man have two Right Hands, as well as another two Left Legs?

Fault with, for not having expreſt enough of the Softneſs of the Woman's Fleſh, on which he modell'd this, which differs in it's Attitudes from the other, and has but two Figures; but theſe two are Maſter-pieces for Drawing, for the Strength of the Man, and the tender Delicacy of the Woman. This Bronze was a Preſent to Lord *Orford* from *Horace Mann*, Eſq; the King's Reſident at *Florence*.

On the other Tables are two Vaſes of Oriental Alabaſter.

Over the Chimney, *Chriſt* baptized by St. *John*, a moſt capital Picture of *Albano*. His large Pieces are ſeldom good, but this is equal both for Colouring and Drawing to any of his Maſter *Caracci*, or his Fellow-Scholar *Guido*. It is eight Feet eight Inches high, by ſix Feet four and a half wide. There is one of the ſame Deſign in the Church of *San Giorgio* at *Bologna*, with an Oval Top, and God the Father in the Clouds, with different Angels; two are kneeling, and ſupporting *Chriſt*'s Garments. This Picture belong'd to Mr. *Laws*, firſt Miniſter to the Regent of *France*.

The Stoning of St. *Stephen*; a capital Picture of *Le Sœur*. It contains nineteen Figures, and is remarkable for expreſſing a moſt Maſterly Variety of Grief. The Saint, by a conſiderable Anachroniſm, but a very common one among the *Roman* Catholics, is dreſt in the rich Habit of a modern Prieſt at high-Maſs. Nine Feet eight Inches and a half high, by eleven Feet three and three quarters wide.

The Holy Family, a moſt celebrated Picture of *Vandyke*. The chief Part of it is a Dance of Boy-Angels, which are painted in the higheſt Manner. The *Virgin* ſeems to have been a Portrait, and is not handſome; it is too much crowded with Fruits and Flowers and Birds. In the Air are two Partridges finely painted. This Picture was twice ſold for Fourteen Hundred Pounds: Since that, it belonged to the Houſe of *Orange*. 'Tis ſeven Feet and half an Inch, by nine Feet one and three quarters wide.

Mary Magdalen waſhing *Chriſt*'s Feet; a capital Picture of *Rubens*, finiſhed in the higheſt Manner, and finely preſerved. There are fourteen Figures large as Life. The *Magdalen* is particularly well coloured. Six Feet and three quarters of an Inch high, by eight Feet two wide. It was Monſieur de *Morville*'s.

The Holy Family in a Round, by *Cantarini*. The Child is learning to read. Three Feet ſix Inches every way.

The Holy Family, by *Titian*. It belonged to Monſieur de *Morville*, Secretary of State in *France*. Four Feet ſeven Inches and a half high, by three Feet four and a half wide.

Simeon and the Child; a very fine Picture of *Guido*. The Deſign is taken from a Statue of a *Silenus* with a young *Bacchus*, in the *Villa Borgheſe* at *Rome*. This was in Monſieur de *Morville*'s Collection. Three Feet two Inches and a half high, by two Feet ſeven and a half wide. There is another of theſe, but much leſs finiſhed, in the Palace of the Marquis *Gerini* at *Florence*.

The *Virgin* with the Child aſleep in her Arms, by *Auguſtine Caracci*. Three Feet ſix Inches high, by two Feet nine and three quarters wide.

An old Woman giving a Boy Cherries, by *Titian*. It is his own Son and Nurſe, four Feet ten Inches high, by three Feet ſix and three quarters wide.

The Holy Family, by *Andrea del Sarto*. This and the laſt were from the Collection of the Marquis *Mari* at *Genoa*. Three Feet one Inch and a quarter high, by two Feet ſeven and a quarter wide.

The Aſſumption of the *Virgin*; a beautiful Figure ſupported by Boy-Angels, in a very bright Manner, by *Morellio*. Six Feet four Inches and three quarters high, by four Feet nine and half wide. *

The Adoration of the Shepherds, its Companion: All the Light comes from the *Child*.

The *Cyclops* at their Forge, by *Luca Jordano*. There is a Copy of this at St. *James*'s, by *Walton*. This belong'd to *Gibbins*. Six Feet four Inches high, by four Feet eleven wide.

Dædalus and *Icarus*, by *Le Brun*. In a different Manner from what he generally painted. Six Feet four Inches high, by four Feet three wide. For the Story, ſee it twice told in *Ovid*'s *Metamorphoſis*, Lib. 8. and Lib. 2. *de Arte Amandi*.

The Carlo Maratt *Room.*

IS thirty Feet by twenty-one. The Hangings are Green Velvet, the Table of Lapis Lazuli; at each End are two Sconces of maſſive Silver.

Over the Chimney is † *Clement* the Ninth, of the *Roſpigliosi* Family; three quarters, ſitting, a moſt admirable Portrait, by *Carlo Maratti*. It was bought by *Jervaſe* the Painter out of the *Arnaldi* Palace at *Florence*, where are the remains of the great *Pallavicini* Collection, from whence Sir *Robert* bought ſeveral of his Pictures. Nothing can be finer than this, the Boldneſs of the Penciling is as remarkably as his Delicacy in his general Pictures, and it was ſo much admired, that he did ſeveral of them; one is at Lord *Burlington*'s at *Chiſwick*.

The Judgment of *Paris*, drawn by *Carlo Maratti*, when he was eighty-three Years old, yet has none of the Rawneſs of his latter Pieces; the Drawing of the *Juno* is very faulty, it being impoſſible to give ſo great a turn to the Perſon as he has given to this Figure; it come out of the *Pallavicini* Collection. The Earl of *Strafford* has a very good Copy of it, by *Gioſeppe Chiari*. Five Feet nine Inches and three quarters high, by ſeven Feet ſeven and a quarter wide.

Galatea ſitting with *Acis*, *Tritons*, and *Cupids*; its Companion. Five Feet eight Inches and three quarters high, by ſeven Feet ſeven and a half wide.

The Holy Family, an unfiniſh'd Picture, large as Life, by *Carlo Maratti*, in his laſt Manner. Three Feet two Inches and three quarters high, by two Feet eight and a quarter wide.

The *Virgin* teaching *Jeſus* to read, by *Carlo Maratti*. Two Feet three Inches and a quarter high, by one Foot ten and a quarter wide. *Gioſeppe Chiari* has executed this Thought in the *Barberini* Palace at *Rome*, but with Alterations. In this the *Virgin* is in Red. *Gioſeppe*'s is in White, and inſtead of St. *John*, St. *Eliſabeth*, and the Angels, he has drawn a Cardinal reading.

St. *Cæcilia* with four Angels playing on Muſical Inſtruments, Companion to the former.

Or dreſt in Smiles of ſweet Cæcilia, *ſhine*
With ſimp'ring Angels, Palms and Harps divine.

Pope.

* The Duke of *Bedford* has a large Picture like this, except that it wants the Virgin, by the ſame Hand, brought out of *Spain* by Mr. *Bagnols*, from whoſe Collection the late Prince of *Wales* bought ſome fine Pictures.

† He was a Poet. See an account of him in the *Sidney* Papers publiſhed by *Collins*, Vol. II. Page 714. And *Firmani*'s *Seminar. Roman.* Page 189.

Theſe

These two last are most perfect and beautiful Pictures in his best and most finish'd Manner, and were in the *Pallavicini* Collection.

The Assumption of the *Virgin*, by *Carlo Maratti*. She has a deep blue Veil all over her. Two Feet three Inches and three quarters high, by one Foot ten and a quarter wide.

The *Virgin* and *Joseph* with a young *Jesus*, a fine Picture, by *Carlo Maratti*, in the Manner of his Master *Andrea Sacchi*. Two Feet five Inches and a quarter high, by two Feet wide.

The Marriage of *St. Catherine*, by *Carlo Maratti*, two Feet seven Inches high, by one Foot ten and a half wide.

Two Saints worshipping the *Virgin* in the Clouds, by *Carlo Maratti*. Two Feet three Inches and a half high, by one Foot nine and a half wide.

St. *John* the Evangelist, its Companion.

A naked *Venus* and *Cupid*, by *Carlo Maratti*, in a very particular Stile. Three Feet one Inch and a half high, by four Feet four and a half wide.

The Holy Family, by *Nicholo Beretoni*, *Carlo*'s best Scholar: This Picture is equal to any of his Master's. The Grace and Sweetness of the *Virgin*, and the Beauty and Drawing of the young *Jesus*, are incomparable. Three Feet one Inch and a half high, by four Feet four and a half wide.

The Assumption of the *Virgin*, by ditto. Two Feet two Inches and a half high, by one Foot eight and a half wide.

The Pool of *Bethesda*, by *Gioseppe Chiari*, another of *Carlo*'s Scholars. Three Feet three Inches high, by four Feet five wide.

Christ's Sermon on the Mount, ditto.

Apollo and *Daphne*, ditto.

Bacchus and *Ariadne*, ditto, the best of the Four; the *Bacchus* seems to be taken from the *Apollo Belvedere*, as the Ideas of the *Ariadne*, and the *Venus*, evidently are from the Figures of Liberality and Modesty in the famous Picture of *Guido*, in the Collection of the Marquis del *Monte* at *Bologna*. There are four Pictures about the Size of these in the *Spada* Palace at *Rome*, by the same Hand; two, just the same with these two last, the other two are likewise Stories out of the Metamorphosis.

Apollo, in Crayons, by *Rosalba*. Two Feet two Inches high, by one Foot eight wide.

Diana, its Companion.

A profile Head of a Man, a Capital Drawing, in a great Stile, by *Raphael*.

A profile Head of St. *Catherine*, by *Guido*.

The Birth of the *Virgin*, by *Luca Jordano*. Two Feet one Inch high, by one Foot and a quarter of an Inch wide.

The Presentation of the *Virgin* in the Temple, its Companion. These two are finish'd Designs for two large Pictures, which he painted for the fine Church of the *Madonna Della Salute* at *Venice*.

The Flight into *Egypt*, by *Morellio*, in the Manner of *Vandyke*. Three Feet two Inches and a quarter high, by one Foot eleven and a quarter wide.

The Crucifixion, its Companion.

Hercules and *Omphale*, by *Romanelli*. Three Feet one Inch and half high, by four Feet three Inches wide.

The Velvet Bed-Chamber.

IS twenty-one Feet and half, by twenty-two Feet and half, the Bed is of Green Velvet, richly embroider'd and laced with Gold, the Ornaments designed by *Kent*; the Hangings are Tapestry, representing the Loves of *Venus* and *Adonis*, after *Albano*.

Alexander adorning the Tomb of *Achilles*, by *Le Mer*. The Subject is taken from the fourth Chapter of the Second Book of *Quintus Cutius*. Achillem, *cujus origine* (Alexander) *gloriebatur, imprimis mirari solitus, etiam circum cippum ejus cum amicis nudus decucurrit, unctoque coronam imposuit*. The Head of *Alexander* is taken from his Medals, the Figures are in the true Antique Taste, and the Buildings fine. Eight Feet two Inches and three quarters high, by five Feet two and a half wide.

Over one of the Doors, a Sea-port, by old *Griffier*. Three Feet two Inches and half high, by four Feet one Inch wide.

A Landscape over the other Door, by ditto.

The Dressing-Room.

IS hung with very fine gold Tapestry after Pictures of *Vandyke*. There are Whole-Length Portraits of *James* the First, Queen *Anne* his Wife, Daughter to *Frederick* the second King of *Denmark*, *Charles* the First, and his Queen, and *Christian* the Fourth King of *Denmark*, Brother to Queen *Anne*; they have fine Borders of Boys with Festoons, and Oval Pictures of the Children of the Royal Family. At the upper End of this Room is a Glass Case filled with a large Quantity of Silver Philegree, which belong'd to *Catharine* Lady *Walpole*.

Over the Chimney, the consulting the *Sibylline* Oracles, a fine Picture, by *Le Mer*; Companion to that in the Bed-Chamber, the Architecture of this is rather the better.

The Embroider'd Bed-Chamber.

THE Bed is of the finest *Indian* Needle-work. His Royal Highness *Francis* Duke of *Lorrain*, afterwards Grand Duke of *Tuscany*, and since Emperor, lay in this Bed, which stood then where the Velvet one is now, when he came to visit Sir *Robert Walpole* at *Houghton*. The Hangings are Tapestry.

Over the Chimney, the Holy Family, large as Life, by *Nicolo Poussin*. It is one of the most capital Pictures in this Collection, the Airs of the Heads, and the Draperies are in the fine Taste of *Raphael*, and the Antique, *Elizabeth*'s Head is taken from a Statue of an old Woman in the *Villa Borghese* at *Rome*, the Colouring is much higher than his usual Manner; the *Virgin*'s Head and the young *Jesus* are particularly delicate. Five Feet seven Inches high, by four Feet three and three quarters wide.

Over the Doors, Two pieces of Cattle, by *Rosa di Tivoli*.

The Cabinet.

IS twenty-one Feet and a half, by twenty-two and a half, hung with Green Velvet. Over the Chimney is a celebrated Picture of *Rubens*'s Wife, by *Vandyke*; it was fitted for a Pannel in her own Closet in *Rubens*'s House. She is in black Sattin with a Hat on, a whole Length; the Hands and the Drapery are remarkably good.

Rubens's Family, by *Jordano* of *Antwerp*; *Rubens* is playing on a Lute, his first Wife is sitting with one of their Children on her Lap, and two others before her. There are several other Figures, and Genii in the Air. Five Feet nine Inches high, by four Feet five Inches and a half wide; this Picture belong'd to the Duke of *Portland*.

A Winter-Piece, by *Giacomo Bassan*. Three Feet eight Inches and a half high, by five Feet eleven and three quarters wide.

A Summer-Piece, by *Leonardo Bassan*. Three Feet eight Inches and a half high, by five Feet eleven and three quarters wide. These two were in the Collection of *Monsieur de la Vrilliere*.

Boors at Cards, by *Teneirs*. One Foot four Inches high, by one Foot ten wide.

Christ appearing to *Mary* in the Garden, an exceeding fine Picture, by *Pietro da Cortona*. One Foot nine Inches and a half high, by one Foot eight Inches wide.

The Judgment of *Paris*, by *Andrea Schiavone*.

Note, that all the Pictures in this Room, except the Portraits, that have not the Sizes set down, are very small.

Midas judging between *Pan* and *Apollo*, by ditto.

Christ laid in the Sepulchre, one of the finest Pictures that *Parmegiano* ever painted, and for which there is a Tradition, that he was knighted by a Duke of *Parma*; there are eleven Figures; the Expression, the Drawing and Colouring, the Perspective, and *Chiaro Scuro*, are as fine as possible. The Figure of *Joseph* of *Arimathea* is *Parmegiano*'s own Portrait; there are two Drawings in the Grand Duke's Collection for this Picture, but with Variations from what he executed: In one of these, *Joseph* has his Hands extended like *Paul* preaching at *Athens*, in the Cartoon of *Raphael*; there have been three different Prints made of this Picture, and the Drawings for it.

The Adoration of the *Magi*, by *Velvet Brueghel*; there are a Multitude of little Figures, all finished with the greatest *Dutch* exactness; the Ideas too are a little *Dutch*, for the *Ethiopian* King is dress't in a Surplice with Boots and Spurs, and brings for a Present a Gold Model of a Modern Ship.

The *Virgin* and *Child*, a very pleasing Picture, by *Boroccio*, but the Drawing is full of Faults.

Naked *Venus* Sleeping, a most perfect Figure, by *Annibal Caracci*; the Contours and the Colouring excessively fine.

Head of *Dobson*'s Father, by *Dobson*.

St. *John*, a Head, by *Carlo Dolci*.

Head of *Innocent* the Tenth, by *Velasco*; he was sent by the King of *Spain* to draw this Pope's Picture; when the Pope sent his Chamberlain to pay him, he would not receive the Money, saying the King his Master always paid him with his own Hand: The Pope humour'd him. This Pope was of the *Pamphilii* Family, was reckoned the uglieſt Man of his Time, and was rais'd to the Papacy by the Intrigues of his Sister-in-law *Donna Olimpia*, a most beautiful Woman and his Mistress. †

† *Amelot de la Houssaie* relates the following remarkable Story as the Foundation of this Pope's Hatred to the *French*, and of his Persecution of the Family of his Predecessor *Urban* the Eighth. While Cardinal *Barberini*, *Urban*'s Nephew, was Legate in *France*, he went to see the curious Library and Collection of the Sieur *Du Moustier*. Monsignor *Pamphilio*, who attended him, slipped a small and scarce Book into his Pocket. As they were going away, the Legate shut the Door, and desired *Du Moustier* to examine whether he had lost any Book: He immediately missed the stolen One. The Cardinal bid him search all his Train, but *Pamphilio* refusing to be examined, they came to Blows, and *Du Moustier* getting the better by the Prelate's being encumbered in his long Habit, beat him severely and found the Book in his Pocket.
Mem. Histor. Vol. I. Page 362.

A Boy's Head with a Lute, by *Cavalier Luti*.

Friars giving Meat to the Poor, by *John Miel*. One Foot seven Inches and a half high, by two Feet two Inches wide.

Its Companion.

A dying Officer at Confession, by *Bourgognone*; very bright Colouring and fine Expression. One Foot six Inches and a half high, by 2 Feet one Inch and three quarters wide.

Its Companion.

Boors at Cards, by *Teniers*.

Boors drinking; its Companion, by *Ostade*.

Christ laid in the Sepulchre, by *Giacomo Bassan*; a very particular Picture, the Lights are laid on so thick that it seems quite Basso Relievo. It is a fine Design for a great Altar-piece which he has painted at *Padua*. This Picture was a Present to Lord *Orford*, from *James* Earl of *Waldegrave*, Knight of the Garter, and Embassador at *Paris*.

Holy Family, with St. *John* on a Lamb, by *Williberts*, a Scholar of *Rubens*, who has made a large Picture, from whence this is taken, now in the Palace *Pitti*, at *Florence*: This is finely finish'd, and the Colouring neater than *Rubens*.

Holy Family, by *Rottenhamer*.

The *Virgin* and *Child*, by *Alexander Veronese*; painted on black Marble.

Three Soldiers; a fine little Picture, by *Salvator Rosa*, in his brightest Manner.

The *Virgin* with the *Child* in her Arms, by *Morellio*, on black Marble. A Present, from *Benjamin Keene*, Embassador at *Madrid*.

The *Virgin* with the *Child* in her Arms asleep, by *Sebastian Concha*.

Edward the Sixth, an original small whole Length, by *Holbein*; it was in the Royal Collection, and upon the Dispersion of King *Charles*'s Pictures in the Rebellion, sold into *Portugal*, where it was bought by Lord *Tyrawley*, Embassador to the Court of *Lisbon*, and by him sent as a Present to Lord *Orford*; within the Frame is wrote in Golden Letters, *Edvardus Dei Gratii Sextus Rex* Anglia & Francia, & Hibernia.

Laban searching for his Images, by *Sebastian Bourdon*. When *Jacob* withdrew privately from *Laban*, *Rachel* stole her Father's Idols, which he pursued them to demand. *Gen.* xxxi. 33. Three Feet one Inch three quarters, by four Feet four Inches and a half wide.

The Banquetting-House Cieling; it is the original Design of *Rubens* for the middle Compartment of that Cieling, and represents the Assumption of King *James* the First into Heaven; it belonged to Sir *Godfrey Kneller*, who studied it much, as is plain from his Sketch for King *William*'s Picture in the Parlour. Two Feet eleven Inches high, by one Foot nine Inches and half wide.

Six Sketches of *Rubens* for triumphal Arches, &c. on the Entry of the Infant *Ferdinand* of *Austria* into *Antwerp*; they are printed with a Description of that Festival. They are about two Feet and a half square.

Bathsheba bringing *Abishag* to *David*; an exceeding high-finish'd Picture in Varnish, by *Vanderwerff*; a Present to Lord *Orford*, from the Duke of *Chandos*. Two Feet ten Inches high, by two Feet three wide.

Two

Two Flower-pieces, most highly-finish'd, by *Van Huysum*; his Brother lived with Lord *Orford*, and painted most of the Pictures in the *Attic* Story here. Two Feet seven Inches high, by two Feet two wide.

Christ and *Mary* in the Garden, by *Philippo Laura*.

The Holy Family, by *John Bellino*; it belong'd to Mr. *Laws*.

A Landskip with Figures, by *Bourgognone*, in the Manner of *Salvator Rosa*.

Its Companion with Soldiers.

Two small Landskips, by *Gaspar Poussin*.

Over the Door into the Bed-chamber, the Holy Family, by *Matteo Ponzoni*, a most uncommon Hand, and a very fine Picture. Three Feet seven Inches and a half high, by five Feet two and a half wide It belonged to Count *Plattemberg*, the Emperor's Minister at *Rome*, who had carried all his Pictures thither and died there. They were sent to *Amsterdam* to be sold, where Mr. *Trevor* bought this for Sir *Robert Walpole*. Lord *Burlington* has a Head by the same Master, who was a *Venetian*; there are no others in *England* of the Hand.

Over the Parlour Door, the Murder of the Innocents, by *Sebastian Bourdon*. Four Feet and half an Inch high, by five Feet eight wide.

Over the other Door, the Death of *Joseph*, by *Velasco*. Three Feet three Inches high, by four Feet ten wide.

Saint *Christopher*, a very small Picture, by *Elsheimer*. Here is a very common Error among the *Roman Catholick* Painters; in the distant Landskip is a Hermit, with an Oratory of the Virgin *Mary*, at the Time that Saint *Christopher* is carrying *Jesus* yet a Child. At *Bologna* there is an old Picture of the Salutation, where the Angel finds the Virgin *Mary* praying before a Crucifix, with the *Officium beatæ Virginis* in her Hand.

The Marble Parlour.

ONE intire Side of this Room is Marble, with Alcoves for Side-boards, supported with Columns of *Plymouth* Marble. Over the Chimney is a fine Piece of *Alto Relievo* in Statuary-Marble, after the Antique, by *Rysbrack*, and before one of the Tables, a large Granite Cistern.

Henry Danvers Earl of *Danby*, a fine whole Length in the Garter Robes, by *Vandyke*.

Sir *Thomas Wharton*, Brother to *Philip* Lord *Wharton*, and Knight of the *Bath*, whole Length, by *Vandyke*, (from the *Wharton* Collection.)

Two Fruit-pieces over the Door, by *Michael Angelo Campidoglio*, from Mr. *Scawen*'s Collection.

The Ascension, by *Paul Veronese*, over a Door.

The Apostles after the Ascension, ditto.

The Hall.

IS a Cube of Forty, with a Stone Gallery round Three Sides. The Cieling and the Frieze of Boys are by *Altari*. The Bass-reliefs over the Chimney and Doors are from the Antique.

The Figures over the great Door, and the Boys over the lesser Doors, are by *Rysbrack*. In the Frieze are Bass-reliefs of Sir *Robert Walpole* and *Catherine* his First Lady, and of *Robert* Lord *Walpole* their Elder Son and *Margaret Rolle* his Wife. From the Cieling hangs a Lantern for Eighteen Candles, of Copper gilt.

Over the Chimney is a Bust of Sir *Robert Walpole*, Earl of *Orford*, by *Rysbrack*.

Before a Nich, over against the Chimney, is the *Laocoon*, a fine Cast in Bronze, by *Girardon*, bought by Lord *Walpole*, at *Paris*.

On the Tables, the *Tiber* and the *Nile* in Bronze, from the Antiques in the Capitol at *Rome*.

Two Vases in Bronze, from the Antiques in the Villas of *Medici* and *Borghese* at *Rome*.

The Bust of a Woman, a most beautiful Antique.

The Bust of a *Roman* Empress, Antique.

On Terms and Consoles round the Hall are the following Busts and Heads.

Marcus Aurelius, Antique.

Trajan, Ditto.

Septimius Severus, Ditto. } These two were given to General *Churchill*, by Cardinal *Alexander Albani*, and by him to Sir *Robert Walpole*.

Commodus, Ditto. }

A Young *Hercules*, Ditto.

Baccio Bandinelli, by himself.

Faustina Senior, Antique.

A Young *Commodus*, Antique.

Homer, Modern.

Hesiod, Ditto.

Jupiter, Antique, }
A Philosopher, Ditto. } Heads.
Hadrian, Ditto. }
Pollux, Ditto. }

Going from the Salon, down the great Steps through the Garden, you enter a Porch adorn'd with Busts of

Rome, }
Minerva, } by *Camillo Rusconi*.
Antinous, }
Apollo Belvedere, }

A Philosopher's Head, } Antique.
Julia Pia Severi, }

Out of this you go into a Vestibule, round which in the Niches are Six Vases of *Volterra* Alabaster. This leads into

The Long Gallery,

WHICH is Seventy-three Feet long, by Twenty-one Feet high, the Middle rises eight Feet higher, with Windows all round; the Ceiling is a Design of *Serlio*'s in the Inner Library of St. *Mark*'s, at *Venice*, and was brought from thence, by Mr. *Horace Walpole* Junior; the Frieze is taken from the *Sybils* Temple at *Tivoli*. There are two Chimnies, and the whole Room is hung with *Norwich* Damask. It was intended originally for a Green-house; but on Sir *Robert Walpole*'s resigning his Employments *February* 9, 1742, it was fitted up for his Pictures, which had hung in the House in *Downing-street*. That House belonged to the Crown; King *George* the First gave it to

Baron *Bothmar*, the *Hanoverian* Minister, for Life. On his Death the present King offer'd it to Sir *Robert Walpole*, but he would only accept it for his Office of First Lord of the Treasury, to which Post he got it annexed for ever.

Over the fartheſt Chimney is that Capital Picture, and the Firſt in this Collection, The Doctors of the Church: They are Conſulting on the Immaculateneſs of the Virgin, who is above in the Clouds.

In this Picture, which is by *Guido* in his brighteſt Manner, and perfectly preſerved, there are ſix old Men as large as Life. The Expreſſion, Drawing, Deſign and Colouring, wonderfully fine. In the Clouds is a beautiful Virgin all in White, and before her a ſweet little Angel flying. Eight Feet eleven Inches high, by ſix Feet wide. After Sir *Robert* had bought this Picture, and it was gone to *Civita Vecchia* to be ſhipt for *England*, *Innocent* XIII. then Pope, remanded it back, as being too fine to be let go out of *Rome*; but on hearing who had bought it, he gave Permiſſion for its being ſent away again. It was in the Collection of the Marquiſs *Angeli*.

Over the other Chimney the Prodigal Son, by *Salvator Roſa*. This fine Picture was brought out of *Italy* by Sir *Robert Geare*, and carried back by him when he went to live there. On his Death it was ſent back to *England* to be ſold. Eight Feet three Inches high, by ſix Feet five and a half wide.

Meleager and *Atalanta*, a Cartoon, by *Rubens*, larger than Life; brought out of *Flanders* by General *Wade*: it being deſign'd for Tapeſtry, all the Weapons are in the Left Hand of the Figures. Ten Feet ſeven Inches high, by twenty Feet nine and a half wide. For the Story ſee *Ovid*'s Metamorphoſis, Lib. III.

Four Markets, by *Snyders*, One of Fowl, and another of Fiſh, another of Fruit, and the Fourth of Herbs. There are Two more of them at *Munich*, a Horſe and a Fleſh Market; each ſix Feet nine Inches and a half high, by eleven Feet one and a half wide. Mr. *Pelham* has four Markets by *Snyders* like theſe, which he bought at Marſhal *Wade*'s Sale, the Figures by *Long John*.

Marcus Curtius leaping into the Gulph, an exceeding fine Picture, by *Mola*. There are Multitudes of Figures, fine Attitudes, and great Expreſſions of Paſſion. This Picture is ſix Feet four Inches and half high, by eleven Feet four Inches and a quarter wide. And, with the next, belong'd to *Gibbins* the Carver.

Horatius Cocles defending the Bridge. Its Companion.

A Lioneſs and two Lions, by *Rubens*. Nothing can be livelier, or in a greater Stile than the Attitude of the Lioneſs. Five Feet ſix Inches high, by eight Feet wide.

Architecture; it is a kind of a Street with various Marble Palaces in Perſpective, like the *Strada Nouva* at *Genoa*; the Buildings and Baſs-reliefs are extreamly fine, the latter eſpecially are ſo like the Hand of *Polydore*, that I ſhould rather think that this Picture is by this Maſter, than by *Julio Romano*, whoſe it is called. There are ſome Figures, but very poor ones, and undoubtedly not by the ſame Hand as the reſt of the Picture; there is an Officer kneeling by a Woman, who ſhows the Virgin and Child in the Clouds ſitting under a Rainbow. This Picture was a Preſent to Lord *Orford*, from General *Charles Churchill*. Five Feet ſix Inches three quarters high, by ſix Feet eleven wide.

An old Woman ſitting in a Chair, a Portrait three quarters, by *Rubens*, bought at Mr *Scawen*'s Sale.

An old Woman reading, an extream fine Portrait, by *Boll*, bought at the Duke of *Portland*'s Sale, when he went Governor to *Jamaica*.

Cupid burning Armour, by *Eliſabetia Sirani*, *Guido*'s Favourite Scholar. Two Feet one Inch and half high, by two Feet ſeven and a half wide.

The Holy Family, a Groupe of Heads, by *Camillo Procaccino*. One Foot nine Inches high, by two Feet three and three quarters wide.

An Uſurer and his Wife, by *Quintin Matſis*, the Blackſmith of *Antwerp*: This Picture is finiſhed with the greateſt Labour and Exactneſs imaginable, and was painted for a Family in *France*; it differs very little from one at *Windſor*, which he did for *Charles* the Firſt. Two Feet eight Inches and half high, by one Foot ten and three quarters wide.

Job's Friends bringing him Preſents; a fine Picture, by *Guido*, which he has executed in large, and in his brighteſt Manner, in the Church of the *Mendicants* at *Bologna*; this is Dark; but there is moſt maſterly Skill in the Naked, and in the Diſpoſition of the Figures. Three Feet one Inch high, by two Feet four and a half wide.

Europa, a fine Landſcape, by *Paul Brill*, the Figures by *Dominichini*. Two Feet five high, by three Feet five and three quarters wide.

Africa. Its Companion.

Dives and *Lazarus*, by *Paul Veroneſe*. There are few of him better than this, the Building is particularly good. Two Feet ſeven and half high, by three Feet five wide; it belong'd to Monſieur de *Morville*, Secretary of State in *France*.

The Expoſition of *Cyrus*, by *Caſtiglione*; a very Capital Picture of this Maſter. Two Feet four Inches and half high, by three Feet ſix and a quarter wide.

Its Companion.

The Adoration of the Shepherds, by old *Palma*, from the Collection of Monſieur de la *Vrilliere*, Secretary of State in *France*. Two Feet ſix Inches high, by three Feet ten wide.

The Holy Family, by Ditto. Two Feet ſeven Inches and half high, by four Feet five wide, from Monſieur *Flinck*'s Collection.

A fine Moon-light Landſcape with a Cart over-turning, by *Rubens*. Two Feet ten Inches high, by four Feet one wide. (It was Lord *Cadogan*'s)

A Nymph and Shepherd, by *Carlo Cignani*. Three Feet four Inches high, by four Feet one and a half wide.

Two Women, an Emblematical Picture, by *Paris Bourdon*. Three Feet ſix Inches high, by four Feet two wide, from Mr. *Flinck*'s Collection.

Abraham, *Sarah*, and *Hagar*, by *Pietro Cortona*. The Great Duke has a ſmall Sketch of this, but revers'd, and with the *Sarah* and other Figures at a Diſtance, the *Hagar* is much fairer than in this. Six Feet ten Inches high, by ſix Feet one wide.

Abraham's Sacrifice, by *Rembrant*. *Abraham*'s Head, and the naked Body of *Iſaac*, are very fine; the Painter has avoided much of the Horror of the Story, by making *Abraham* cover the Boy's Face, to hide the Horror from himſelf. Six Feet three Inches high, by four Feet three and three quarters wide.

The

The Old Man and his Sons with the Bundle of Sticks, by *Salvator Rosa*, in his fine Taste. Six Feet high, by four Feet two and a half wide.

The Adoration of the Shepherds, Octagon, a most perfect and Capital Picture of *Guido*, not inferior to the Doctors: The Beauty of the Virgin, the Delicacy of her and the Child, (which is the same as in the *Simeon*'s Arms in the Salon) the Awe of the Shepherds, and the *Chiaro Oscuro* of the whole Picture, which is in the finest Preservation, are all incomparable; you see the Shepherds ready to cry out one to another, *Deus! Deus ille, Menalca!* There is one of this same Design in the Church of the *Chartreuse* at *Naples*, large as Life, Oblong, with many more Figures, but unfinish'd: This belong'd to Monsieur de la *Vrilliere*. Three Feet three Inches and a half every Way.

The Continence of *Scipio*, by *Nicolo Poussin*; painted with all the Purity and Propriety of an ancient Bass-relief. The Story is told by *Livy*, Lib. xxvi. Cap. 50. Of which the following is a Translation:

When thus the virtuous Consul had decreed,
A captive Virgin to his Tent they lead:
In her each Motion shin'd attractive Grace,
And Beauties fairest Features form'd her Face.
A *Celtiberian* Prince her destin'd Spouse,
But, more than Int'rest, Love had bound their Vows,
Allucius was his Name. When *Scipio* heard
How fond the Youth, how for his Bride he fear'd;
He summons to his Tribune all her Friends:
Allucius in that Number chief attends.
To him the Consul most address'd his Word,
To him, her anxious Lover and her Lord.
" A Youth myself, to thee a Youth I call,
" Lest distant Awe thy freer Speech appall.
" When to my Tent this beauteous Maid was brought,
" When of your mutual Passion I was taught,
" And soon her Charms confirm'd the Story true
" (For *Scipio*'s self could idolize like you)
" Durst I indulge the Character of Age,
" And in a youthful, lawful Love engage;
" Did not the Commonwealth employ me whole,
" And all majestic *Rome* possess my Soul:
" Oh! I could love like thee; like thee cou'd pine;
" Like thee cou'd—But, *Allucius*, she is thine!
" Inviolate have I preserv'd the Maid;
" Not purer in her native Courts she stay'd:
" Pure, as becomes a *Roman* Chief to give;
" Pure, as becomes thy Passion to receive.
" The sole Return for this fair Boon I ask:
" To live a Friend to *Rome* be all thy Task:
" And if in me some Virtue you have known,
" As other *Scipio*'s in this Realm have shown;
" Think many such spring from her glorious Womb,
" And learn to love the virtuous Sons of *Rome*."

This Picture belong'd to Monsieur *de Morville*, and is three Feet eight Inches and three quarters high, by five Feet two wide.

Moses striking the Rock; by *Nicolo Poussin*. There is a great Fault in it; *Moses* is by no means the principal Figure, nor is he striking the Rock angrily, and with a great Air, but seems rather scraping out the Water: The Thirst in all the Figures, the Piety in the young Man lifting his Father to the Stream, and the Devotion in others, are extreamly fine. It was painted for *Stella*, and bought of a *French* Nobleman, in the Beginning of the last War between *France* and the Emperor *Charles* VI. who declared he sold it to pay for his Campaign Equipage. Three Feet eleven Inches and a half high, by six Feet three and a half wide.

The placing Christ in the Sepulchre, over the Door, by *Ludovico Caracci*. Six Feet three Inches high, by five Feet one wide.

Moses in the Bulrushes, by *Le Sœur*; a Present to Lord *Orford* from the Duke of *Montague*. Seven Feet one Inch high, by four Feet eight and a half wide.

The Adoration of the *Magi*, by *Carlo Maratti*. He has painted another of them in the Church of the *Venetian* St. *Mark* at *Rome*. Six Feet eleven Inches high, by four Feet four wide.

Cows and Sheep, by *Teniers*, in his best Manner; one Foot eleven Inches high, by two Feet nine wide.

A Landscape with a Cascade and Sheep; a very fine Picture, by *Gaspar Poussin*. It was bought at the late Earl of *Halifax*'s Sale. One Foot eleven Inches high, by two Feet nine wide.

The last Supper, by *Raphael*. It was in the *Arundel* Collection, and is printed in the Catalogue of those Pictures; from thence it came into the Possession of the Earl of *Yarmouth*, and from him to Sir *John Holland*, of whom Lord *Orford* bought it. It is in fine Preservation. One Foot eight Inches high, by two Feet eight and a half wide.

Solomon's Idolatry, by *Stella*. It is painted on black and gold Marble, which is left untouch'd in many Places for the Ground. There are many Figures finely finished, and several beautiful Airs of Women's Heads. One Foot ten Inches high, by two Feet five and a quarter wide.

A Sea-port; a fine Picture of *Claude Lorrain*. There is a bright Sun playing on the Water, and the whole Shine of the Picture is in his very best Manner. It belong'd to Monsieur *Morville*. Three Feet one Inch and a quarter high, by four Feet two and a half wide.

A calm Sea, ditto. A most pleasing and agreeable Picture. There are two Figures on the fore Ground, *Apollo* and the *Sibyl*; she is taking up a handful of Sand, for every Grain of which she was to live a Year. *Apollo* granted her this Boon as the Price of her Person, which afterwards she refus'd him. The Promontory is designed for *Cumæ*, the Residence of the *Sibyl*. Among the Buildings are the Ruins of the *Castellum Aquæ Martiæ*, with the Trophies of *Marius*, which are now placed in the *Capitol*; the Remains of the Building itself stand near the *Colisæum*. Three Feet two Inches and three quarters high, by four Feet one wide.

Two Landscapes by *Gaspar Poussin*, in his dark Manner, that at the upper End of the Gallery is fine. These two and the latter *Claude* were in the Collection of the Marquis *di Mari*. Mr. *Edwin*, of whom these were purchas'd, had two more; the Prince of *Wales* bought the fine one of *Jonah* in the Storm, the only Sea-piece, I believe, of that Hand. Three Feet three Inches and quarter high, by four Feet five and a quarter wide each.

The *Joconda*, a Smith's * Wife, reckon'd the handsomest Woman of her Time: She was Mistress to *Francis* I. King

* *Mezeray* calls her *La Ferroniere*, and says, her Husband being enraged at the King's taking her, caught on purpose a very violent Distemper, which he communicated thro' her to the King, who never recover'd it. The same Story is told of Lord *Southesk* and King *James* II. when Duke of *York*.

of *France*; by *Lionardo da Vinci*. She would often ſit half naked, with Muſick, for ſeveral Hours together, to be drawn by him. Mr. *Richardſon* had another of them. This was Monſieur *de Morville*'s. Two Feet nine Inches high, by two Feet and a quarter wide.

Apollo, by *Cantarini* a Cotemporary of *Guido*, whoſe Manner he imitated. Two Feet ſeven Inches high, by two Feet and a quarter wide.

The Holy Family, with Angels, by *Valerio Caſtelli*, who ſtudied *Vandyke*. Two Feet five Inches high, by one Foot eleven and half wide.

The Eagle and *Ganymede*, by *Michael Angelo Buonarotti*; a Subject he has often repeated, but with Alterations. The King has one larger, and the Queen of *Hungary* another, printed in *Teniers*'s Gallery: There is another in the *Altieri* Palace at *Rome*. Two Feet eleven Inches high, by one Foot eleven wide.

The Virgin and Child, a moſt beautiful, bright, and capital Picture, by *Dominichino*. Bought out of the *Zambeccari* Palace at *Bologna*, by *Horace Walpole*, junior. Two Feet four Inches high, by one Foot eleven and a half wide.

The Salutation, a fine finiſhed Picture, by *Albano*. The Angels are much the ſame with thoſe in the great Picture by this Maſter in the Salon. Two Feet high, by one Foot ſix Inches and a half wide.

F I N I S.

Section of the

J. Wood

of Neptune Arch

West Front.

Lelan

Wilson Lines Sc.

Section of the

Hall & Salone

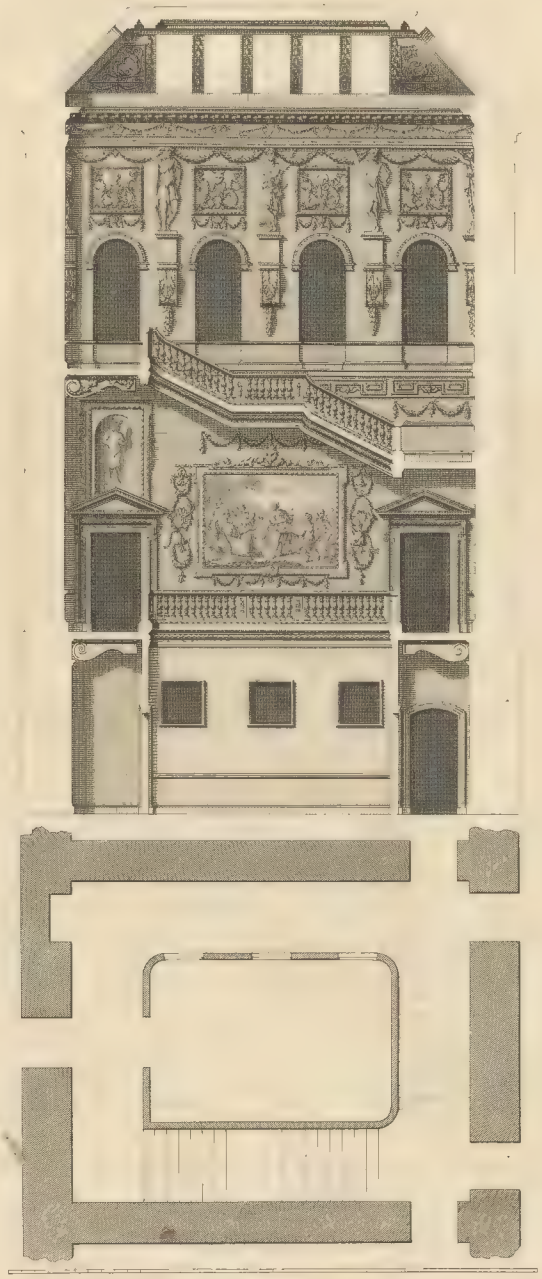
North end of Stair Case.

J. Mapples del. et sc.

I. Hall Sculp.

Chas. Bretherton Junior excudit.

East side of Stair Case



T. Hinley Arch.

I. Hare Sculp.

Hall Ceiling.

Athene Ceiling

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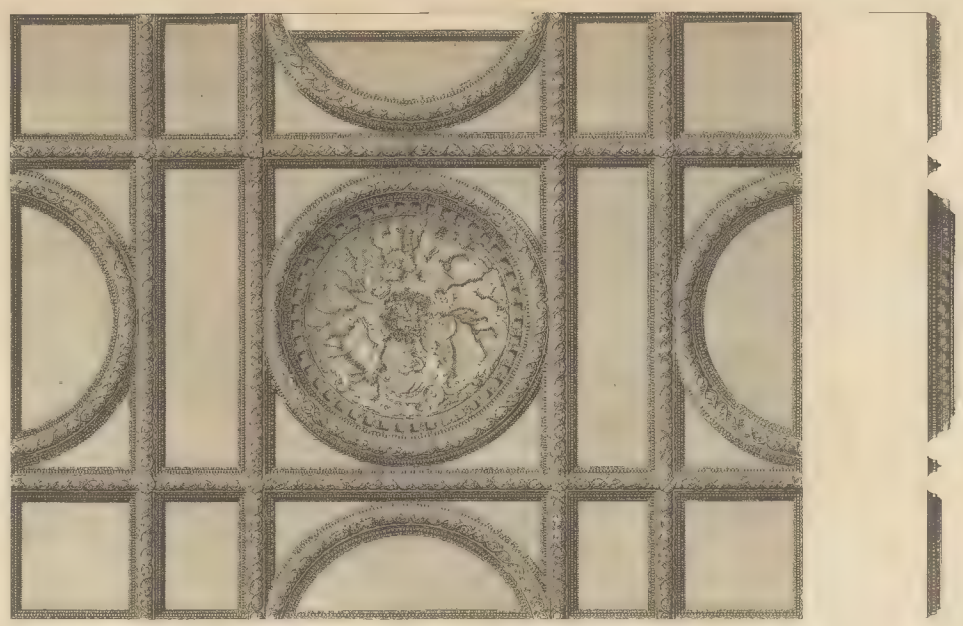
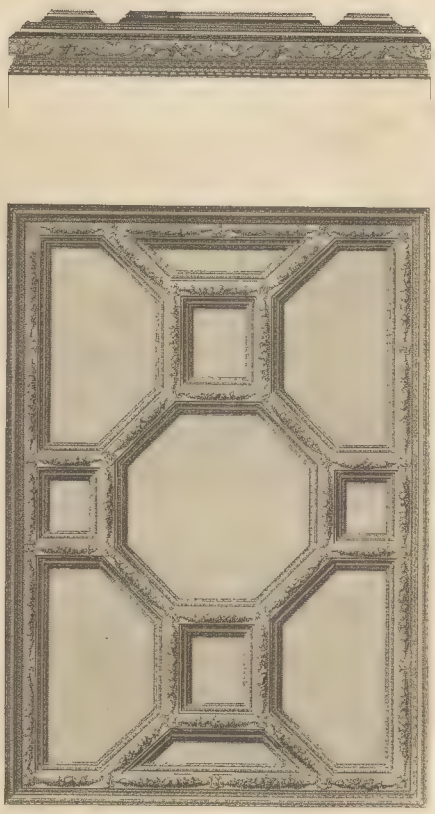
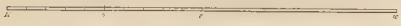


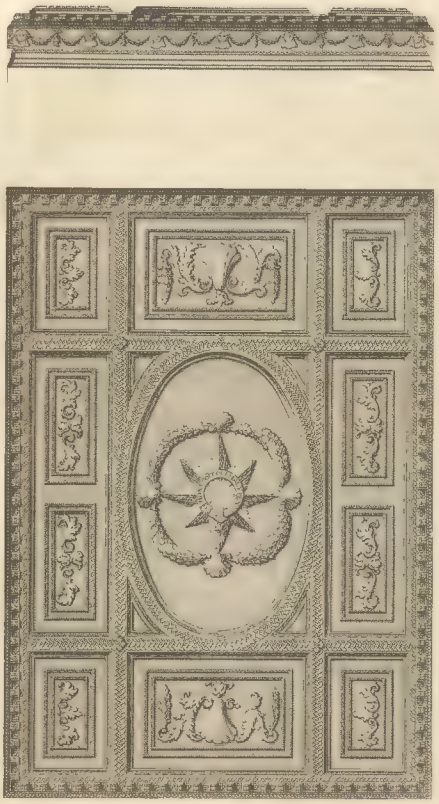
Ceiling of great Dining Room



Ceiling to Drawing Room North of Salon

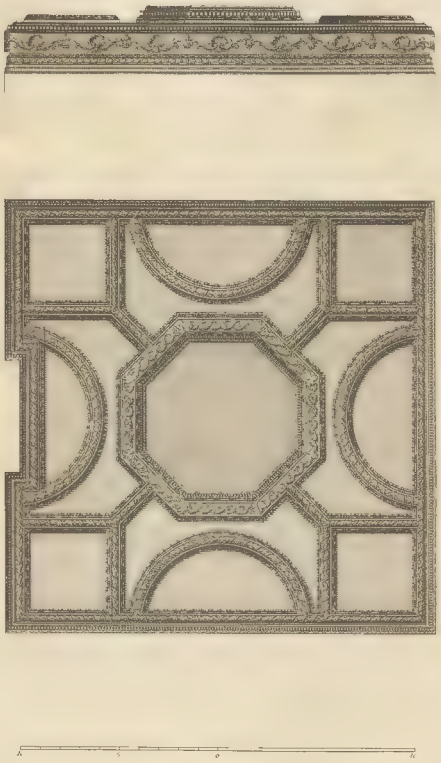


A. Dent sc. | Mar. 25 1811 | Pub. 1812



Cieling to Drawing Room South of Salone.

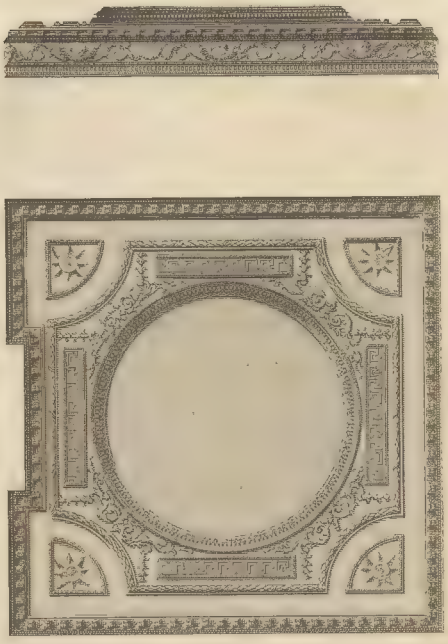
J. Neal sc. | Silver Plate | W. Wynne & B.



Ceiling to North East Bed Chamber

H Pontin

J Basire Delin



Ceeling to. North West Bed Chamber

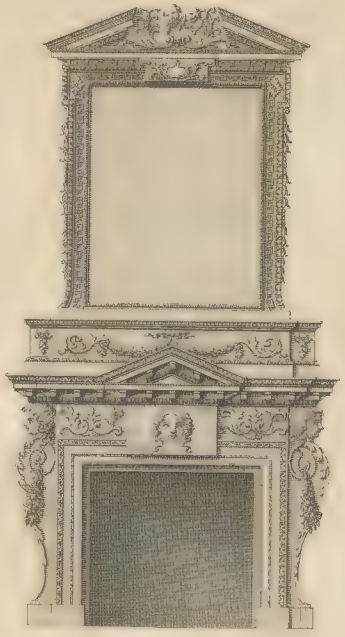
A. Rose sc. J. Hare Doxat. W. Sandys inv. del.

Chimney piece to Hall

Wm Kent Inv. | J. Mynde Sc. | Ye Lordship's Seat

Antique Chimney piece

H. Kirk sc. | Edwards Sculp. | J. Gandon Del.



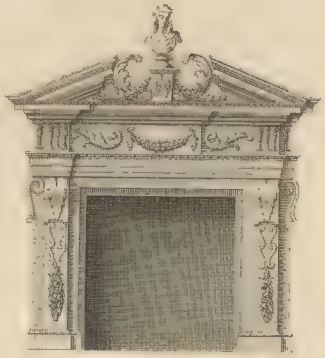
W. Kent in. — Drawing Room Chimney Piece — J. Basire Delin. — Dining Room Chimney Piece — P. Fourdrinier Sculp.

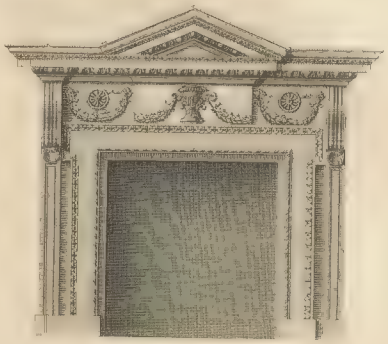
Library Chimney Piece

Chimney Piece to North east Corner Room

W. Kent inv.

A. Hoare Delin.t et sculp.



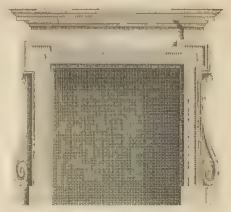


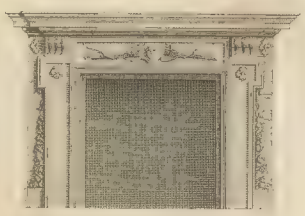
Chimney Piece to Drawing Room South of Salon

Chimney Piece to Common Dining Room

W. Scott inv.

S. Ware Delin.t et sculp.





Chimney Piece South west Corner Room

North west Corner Room

W. Kent Inv.

J. Basire Delin. et Sculp.

Plan

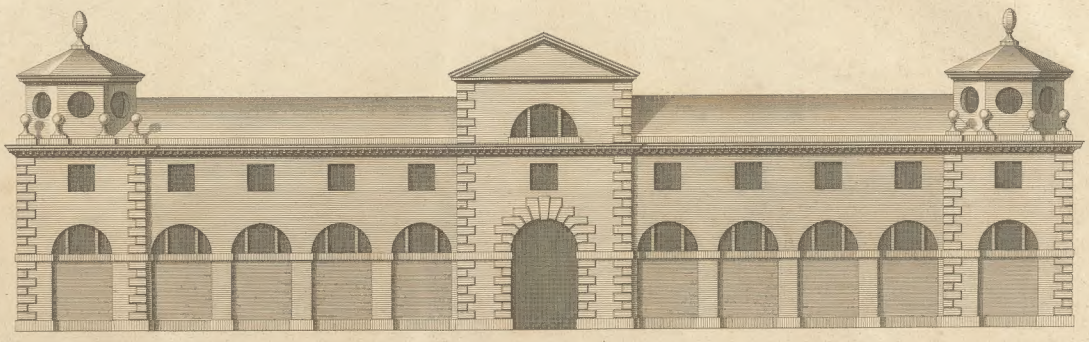
Pablos.

Schindemar - sc.

East Front of Stables

T. Ripley del.t

J. Wise Delin.t et sculp.



North Front of Stables.

T. Ripley Arch. I. Ware Delin. P. Fourdrinier Sculp.

up